

## The Semantics of Colors in John Milton's Poem *Paradise Lost*

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**Abstract.** The present study throws a new light on the semantics of encoded color terms in John Milton's epic *Paradise Lost*. Color terms in Milton's magnificent poem are not examined individually, but in word combinations, particularly alongside with nouns and adjectives. The range of color terms is not very extensive as the study entails only the spectral colors, such as *red*, *blue*, and the achromatic ones, such as *white* and *black*. These four colors develop a particular range of symbolic meanings with religious connotations which remain absent in other color terms. However, the analysis of color lexicon requires considerable knowledge of various scientific subjects, hence, the study adopts an interdisciplinary approach as evidence on the meaning of color terms is obtained from literature, theology as well as cognitive science. Distinct color terms, the symbolic meaning of which is of religious origin, bear distinct connotative meanings, which help to reveal Milton's religious convictions. The findings of the study reveal that color vocabulary is structured into two concepts, namely of light and darkness. In *Paradise Lost*, *black fire* is disastrous and portrayed as a symbol of hell. *Black bituminous gurge* refers to the dark abyss, the place where Satan's angels were imprisoned. Milton represents death as *a black attendant*, whereas the God is portrayed with *a radiant glowing white light*. *The blue firmament* refers to heaven, the dwelling place of God. *The Red Sea* is a sign of danger and blood, whilst *celestial rosy red* is a symbol of love. *Red right hand* signifies violent anger and pertains to the punishing hand of God.

**Keywords:** *concept, prototype, connotation, color, light, darkness.*

*The highest is to understand that all fact is really theory. The blue of the sky reveals to us the basic law of color. Search nothing beyond the phenomena, they themselves are the theory.*

*(Johan Wolfgang von Goethe cited in Seamon, 1998, p. 4)*

### Introduction

Color is a subject that has attracted considerable and deep interest since prehistoric times, namely beginning with early cave paintings. The ancient Egyptians used colors for the treatment of common and rare diseases as they believed that colors had totally magical and completely healing power. Red dyes were regarded as exceptionally useful and the Aztecs used them in religious ceremonies (Tull, 2013, p. 336).

As far as colors in literature are concerned, they are particularly a rich source of symbolism as they evoke connotative meanings. Roman and Greek poets used color terms for symbolic purposes. In *the Iliad* and *the Odyssey*, Homer describes the sky as being *bronze* and a dark blue sea as *wine-dark*. In his poems, one can come across an apparent reference to *blue hair* and *green honey*. "The poet probably meant to speak of what we would express as *yellow honey*" (Smoley, 2009, p. 151). Empedocles is one of the Greek pre-Socratic philosophers to whom a four color theory of the elements was attributed (Gage, 1999, p. 29). He postulated four main colors, i.e. *white*, *black*, *red* and *yellow*, which corresponded to fire, water, earth and air (Vogel, Berke, 2009, p. 82). The Greek philosopher Xenophanes believed that the rainbow contained only *purple*, *red* and *yellow* colors. Therefore, one can come to a conclusion that Homer and Ancient Greek philosophers were not fully aware of the whole color spectrum.

Publius Vergilius Maro, usually called Vergil, was a famous ancient Roman poet. In *Aeneid*, Virgil uses colors in distinct ways. *The purple flower* is used as a symbol of death: "As a *purple flower*, severed by the plow, falls slack in death" (Mandelbaum, 2007, p. 239). However, in this epic poem, *purple flower* can stand as a symbol of life. Aeneas wound is healed completely when Venus brings him a *purple flower*.

In the Middle Ages, color symbolism was only part of the complex symbolism that permeated nearly every phase of medieval religious and secular life. In his *Divine Comedy*, the medieval poet Dante uses *white* color to signify faith, *blue* to signify hope, and *red* to signify charity (Maurice, McNamee, 1998, pp. 229–230).

In his *Sonnet 127*, William Shakespeare (1865) refers to the mysterious woman as *Dark Lady*. *The Dark Lady* is also called *Black Beauty*. In the Middle Ages, the cult of the *Black Madonna* "flowered". "Perhaps this flowering was due to the positive associations with blackness and black saints during this period of conflict" (Knight, 2011, p. 122).

In the novel *The Red Badge of Courage*, Stephen Crane (2013) also uses color imagery. *Red*, *yellow* and *gray* colors predominate in the poem. *Green* color is used as a symbol for youth, *red* describes the soldiers' physical wounds and *gray* represents death.

## The Relevance of the Topic

Color terms appear to be an extraordinarily interesting area of study not only for anthropologists, physiologists and psychologists, but also for linguists, who made a substantial contribution to the study of color terms. Broadly speaking, there is a vast body of research conducted with color terms in distinct languages. However, as regards the color lexicon in Milton's poem, it has not been studied so thoroughly yet.

In the classic study "Basic Color Terms: Their Universality and Evolution" (1969), Brent Berlin and Paul Kay formulated the theory of color universals that confirmed the existence of semantic universals in color vocabulary. As a consequence, their detailed study became a significant landmark for further investigations. In the 1970s, a renowned professor of psychology Eleanor Rosch conducted some experiments with the Dani people of Papua New Guinea who had two main color terms in their language, namely *mili* for cold and dark colors and *mola* for warm and light colors (Wierzbicka, 1996, p. 320). According to Rosch, the Dani did not have words for all the English colors, however, they could still easily categorize objects by colors for which they had no words. She arrived at a conclusion that people in distinct cultures incline to categorize objects by using prototypes, yet, the prototypes of some categories may not coincide.

In the article "The Semantic Field of *Light* and *Darkness* in *Paradise Lost*" (1990), Ricardo Mairal Usón revealed how particular lexemes occupy the semantic field of *light* and *darkness* both from the denotative and connotative point of view. Seija Kerttula (2002) carried out a detailed research on English color terms. In her analysis, she attempted to clarify linguistic change, i.e. the different segmentation and naming of colors. According to the researcher's analysis, the development of a color terminology is determined by both universal influences and cultural tendencies. In addition, Marion Matschi's article "Color Terms in English: Onomasiological and Semasiological Aspects" (2004) shows that due to economic, cultural changes as well as a strong need of new color names, a lot of color terms came via the French and Latin route. The author of the work upholds the view that all kinds of images and concepts such as *food*, *animals* and *plants* can be used to designate color. However, they are often restricted, remain unknown to the people who do not have expert knowledge and can disappear very quickly, such as car and fashion color terms. Carole Patricia Biggam (1997, 1998) investigates Old English color terms, namely *grey* and *blue*. She takes various factors into account, such as contextual and scientific evidence, meaning relations, sociohistorical evidence, and comparative literature. Therefore, color terms are extensively studied from distinct perspectives by almost all corners of the world.

**The object of the research** is the spectral (*red*, *blue*) and achromatic (*white*, *black*) colors in Milton's poem *Paradise Lost*. In this poem, *black* color takes precedence over *red*, *blue* and *white* colors. Red color is used 5 times, white – 3, blue – 1 and black – 15 (cf. Appendix).

**The aim of the research** is to reveal the semantics of colors in Milton's poem *Paradise Lost*. The aim of the research could be specified by the following **tasks**:

- to introduce the semantics of color terms;
- to investigate the chosen spectral and achromatic colors from the semantic point of view.

## The Methods of the Research

The methods of description and interpretation are used to uncover the meanings of the color names in *Paradise Lost*. An interdisciplinary approach is also advocated in this paper. There is no question of studying color terms in the poem without any reference to other disciplines such as cognitive science as the meaning of color vocabulary is extended from the prototype. As the poem itself is based on biblical imagery, especially the subject of theology is taken into consideration in order to give more accurate interpretation of color terms.

## The Semantics of Color Terms

*Ethnoscience studies, and studies of color vocabulary in particular, have firmly established that to understand the full range of meaning of a word in any language, each new language must be approached in its own terms, without a priori theories of semantic universals (Berlin, Kay, 1969, p. 1).*

Color vocabulary is studied by semantics which is generally defined as the study of meaning. To quote a conceptual linguist Anna Wierzbicka,

*Semantics is a search for meaning, not a search for scientific or encyclopaedic knowledge; but this does not mean that it is concerned only with facts which lie on the surface, or very near the surface, of speakers' consciousness. If we confuse psychological reality with consciousness we shall never find out what goes on in people's minds and what conceptualizations are reflected in human languages (Wierzbicka, 1996, p. 298).*

Categorization is considered to be the main property of human cognition. It is significant to emphasize that categories are not homogenous units, but have their *prototypical meanings*, good and bad members of a category and fuzzy boundaries. To quote Joanna Gavins and Gerard Heen: "Prototypes are abstract concepts constructed from typical attributes" (Gavins, Heen, 2003, p. 29). The term *prototype* refers to the phenomenon, first studied by the cognitive psychologist Eleanor Rosch, whereby some members of a category appear to be more typical and more salient members than others (Goddard, 1998, p. 71). The notion of prototype stands for the created *best examples* of the category. However, many linguists agree that *prototype* has a lot of definitions, such as *best example of a category*, *salient examples*, *clearest cases of category membership*, or *central and typical example*. Moreover, F. Ungerer expresses the idea that cognitive prototype categories always comprise good and bad members and even include marginal examples whose category membership is doubtful. Such attitude not only applies to the cases of prototype categories, such as *color* categories, but also to the categories like *bird* where

category membership is based on discrete attributes, such as *laying eggs*. For the ordinary language users who might not have the encyclopaedic knowledge it does call into question whether a penguin lays eggs or not. Thus, the penguin will be a doubtful member of the prototype category. Moreover, F. Ungerer goes on explaining the fact that categories can be established as clear-cut categories by an act of definition. In other words, the classical paradigm of linguistic categorization has a wide field of application wherever there is a need for precise and rigid definitions either in the domain of scientific organization or in the legal field (Ungerer, Schmid, 1996, pp. 39–40).

With reference to color semantics, it is concerned with semantic associations of colors as well as with meanings of color terms.

*A color term is basic if, among other things, it is a single morpheme, is not derived from another term (like reddish-brown), and uniquely names a region of the color spectrum (Adamson, 2009, p. 183).*

In her article, *Color Terms* (2006), Doris L. Payne claims that

*color terms are not the same thing as the psychophysical perception of wavelength and reflectivity, but are Saussurian 'signs' which name color concepts (Payne cited in Allan, 2009, p. 100).*

Hence, color concept is very significant in both English and other languages with the exception of some (Wierzbicka, 2006, p. 2). According to the scholar, the idea of color universals is self-contradictory.

*There can be no universals in how people think and talk about color given that in many languages people do not talk about color at all (ibid).*

In accordance with Clyde L. Hardin,

*there are indeed many properties of color categories that are functions of language and culture. But to claim that none of the significant ones are biologically based, as some cultural relativists do, seems to me to fly in the face of the facts (Hardin, 2005, p. 72).*

Hardin tries to answer the question which color categories are biologically rather than culturally and linguistically based.

*He does not even consider the possibility that not only certain properties of color categories, but also the very concept of 'color' may be a function of language and culture (Wierzbicka, 2006, p. 1).*

Moreover, Hugh Douglas Adamson points out that scholars who are interested in color category systems have recognized that their work is similar to the study of variation and change in other linguistic systems (Adamson, 2009, p. 183).

In Milton's epic poem *Paradise Lost*, colors are deeply rooted into a religious scenario and serve as a means to express the poet's religious ideas and believes.

## A Semantic Analysis of Color Terms in J. Milton's Poem *Paradise Lost*

The opening words of Milton's *Paradise Lost* is a fitting introduction of the biblical story about the humanity's fall from divine grace (Jones et al., 2013, p. 340). This epic has become a poetic medium for discussing controversial but major theological issues (Loewenstein, 2004, p. 78). It is important to accentuate the fact that, in *Paradise Lost*, a striking contrast exists between the concept of *light* and *darkness*. Milton frequently uses these concepts to contrast *Heaven* and *Hell*, *God* and *Satan*, *Good* and *Evil*. As Allan H. Gilbert (1923, p. 175) aptly puts it:

*Death and life, evil and good, sin and repentance, suffering and joy, condemnation and redemption are perennial problems of man, on which Milton, as an interpreter of the mysteries of life, meditated long and deeply.*

The symbolic use of colors pervades Milton's *Paradise Lost*. In the quote below, *black*, being the prototypical *dark* color, acquires negative meanings. As black is the darkest color in the color spectrum, it directly refers to the concept of darkness. However, indirectly black color connects with the concept of *hell*, the eternal prison of shadowy realm of the underworld. Hell is a place where the eternal black fire will never be quenched. In the epic, *black fire* is disastrous and portrayed as a symbol of hell:

*"Infernal thunder, and, for lightning, see  
Black fire and horror shot with equal rage  
Among his Angels, and his throne itself  
Mixed with Tartarean sulphur and strange fire"*  
(Milton, 1998, p. 21).

In the above quote, *black fire* is one of the main features of hell. The existence of it inside the hell seems a paradox, since fire is considered to be a source of light (Asch, 2003, p. 2). However, in the above quote, *black fire* is considered to be a negative destroying principle. It evokes negative connotations as it is associated with rage and spiritual torment. Moreover,

*with the emergence of Christianity the negative symbolism of the color black proliferated in images of the Devil, his demons and his works as black in color (Thompson, 1989, p. 112).*

Lloyd A. Thompson concedes that Romans also believed that "black color in itself evoked negative images, and this was in every sense a popular conception" (ibid., p. 110). In *Paradise Lost*, *bitumen* is also posited as the prototype for conceptualization of *black*. Consider the following lines where *the black bituminous gurge* refers to the dark abyss, the place where Satan's angels were imprisoned when they were expelled from heaven:

*"With him or under him to tyrannize  
Marching from Eden towards the west, shall find  
The plain, wherein a black bituminous gurge  
Boils out from under ground, the mouth of Hell"*  
(Milton, 1998, p. 201).

In the above quote, *bitumen* is considered to be the exemplar of blackness. It is a very flammable mineral which formed slime-pits in Palestine and was regularly used both for cementing and caulking (Damon, 2013, p. 46). In his poem, Milton also refers to "bituminous Lake

where SODOM flam'd" (Milton, 1998, p. 172). "The flaming of Sodom connotes both its fiery destruction and those lustful perversions that caused its destruction" (Lieb, 1970, p. 182).

With reference to the darkness of hell fire, it is believed to be a part of the Christian image of hell (Almond, 1994, p. 89). In *Paradise Lost*, hell is called *black Gehenna* (Milton, 1998, p. 12), i.e. a location full of flames. *Gehenna* is a Greek word which "refers to the final abode of the wicked dead" (Phillips, 2008, p. 104). In *Paradise Lost*, Milton describes hell as the place where there is "no light but rather *darkness visible*" (Milton, 1998, p. 5). One can find a contradiction in this majestic Miltonic oxymoron due to the fact that darkness "is the state of being dark, without any light" (OALD, 2013). As Judith Anderson claims,

*darkness visible serves as the immediate gloss: instability and paradox are distinctive characteristics of this landscape, this topos or place, this mirror of the mind perceiving, which is that of Milton's character Satan (Anderson, 2008, p. 287).*

However, such an odd collocation is not the only one in passages of *Paradise Lost*: cf. *death lives* (Milton, 1998, p. 32), *for evil any good* (ibid, p. 32).

Furthermore, in *Paradise Lost*, *black* color connotes *death*. By representing death as *a black attendant*, Milton focuses on vice that death contains. Indeed, Milton does not describe death using human terms. Instead, the poet compares death to *a monster* (p. 33), *Goblin* (p. 33), *hellish Pest* (p. 34), *Phantasm* (p. 34), *the Sin-born Monster* (p. 172) and *the black attendant* as in the quote below (p. 26):

"Infernal thunder, and, for lightning, see  
*Black fire* and horror shot with equal rage  
Among his Angels, and his throne itself  
Mixed with Tartarean sulphur and strange fire"  
(Milton, 1998, p. 122).

In the above quote, blackness symbolizes death.

*While black may stand as the antithetical parallel to holy light, the import of Death's status, although antithetical to Life and Light, is figured as always existing in relation to, and as a necessary part rather than as opposed to, the operation of the divine scheme (Engel, 1995, p. 89).*

Throughout the history, *white* and *black* have been the objects of numerous connotations. In *Paradise Lost*, binary oppositions such as *white* and *black*, *dark* and *light* exist. To quote Usón:

*One of the dualisms, determined by the rotation of the earth, which most influences man's psychic and biological development is that of light and darkness (Usón, 1990, p. 6).*

The concept of *light* pertains to God and Goodness, whereas the concept of *darkness* to Satan and wickedness. Milton uses these concepts to express the great power of God (*light*) and the terrifying power of Hell (*dark*) (ibid). In *Paradise Lost*, *light* and *darkness* are both temporal and eternal. "Born in time, darkness or night is *eldest of things* yet *Eternal*. Light is *first born, first of things*, yet one with eternal *bright essence increate*" (Cummins, 2003, p. 139).

*As black is the color of darkness and white the color of light, they have been symbolically related to evil and good respectively, through further symbolism which dictates that goodness is pure and inspired by divine light, whereas its opposite, evil, is impure and has an affinity with the dark. This forms the basis for all Christian-influenced symbolism relating to these two shades, and also explains the role of both colors to express mourning, with black representing melancholy and white, the divine and heaven (Philip, 2003, p. 22).*

Moreover, "the function of white is derived from that of the sun: from mystic illumination" (Cirlot, 2002, p. 58). Cf. the following lines where *white* color, being the prototypical light color, stands for the God's light:

"One way the self-same hour? why in the east  
Darkness ere day's mid-course, and morning-light  
More orient in yon western cloud, that draws  
O'er the blue firmament a radiant white"  
(Milton, 1998, p. 186).

In the lines above, God is portrayed with a radiant white light. *White* connotes light and it symbolizes grace, wisdom and glory. Moreover, *white* is the absolute color of light, as well as it is a symbol of purity, truth, innocence, sacrifice and divinity (Тресиддер, 1999, p. 11). In the above quote, *blue*, being the prototypical color of the *sky*, relates to heaven, the dwelling place of God, which is characterized as a place of peaceful and harmonious existence.

In *Paradise Lost*, an illustration of expressive symbolism is also found in the use of red color. "In the Christian tradition, it symbolizes the blood of life and the blood which has been shed" (Gieroń-Czeczor, 2010, p. 19). In the poem, *red right hand* evokes associations with violent anger and pertains to the punishing hand of God:

"His *red right hand* to plague us? What if all  
Her stores were opened, and this firmament  
Of Hell should spout her cataracts of fire,  
Impendent horrors, threatening hideous fall"  
(Milton, 1998, p. 23).

Therefore, the expression *red right hand* is not literal and exhibits a different symbolic meaning, namely the punishing hand of God and His divine wrath on the devils. It is significant to note the fact that Jupiter had *a red right hand* when he expressed a threat to cause the destruction of Rome. Milton transfers this image to the Christian God. The term *red right hand* is frequently used for God in the sacred book of Christianity, i.e. the *Old Testament*. In this book, *the right hand of God* has an interesting history.

*It stood as a symbol of divine power which accomplished creation, effected redemption, and stood as a present help in dire consequences (Capes, 1992, p. 58).*

Similarly, James Shane points out that this expression is a symbol of control, dominion as well as strength and power.

*God's people were praising Him for the wonderful display of strength and power the Warrior King performed by dividing the Red Sea and drowning the Egyptians (Shane, 2003, p. 183).*

Cf. the following lines where Milton uses the biblical reference to Egyptians destroyed at the Red Sea:

“High over-arched embower; or scattered sedge  
Afloat, when with fierce winds Orion armed  
Hath vexed the Red-Sea coast, whose waves  
o’erthrew Busiris and his Memphian chivalry”  
(Milton, 1998, p. 10).

In *Paradise Lost*, a very strong correlation exists between the color *red* and the subject of *blood*. The waters of Egypt are turned to blood after the drowning of the Egyptians. Therefore, *blood* is the prototype for conceptualisation of *red*. In the lines above, the Red Sea is also associated with danger.

*The salt water of the sea is a symbol of death, a threat and a danger; it reminds us of the Red Sea, which was deadly to the Egyptians, through the Israelites were rescued from it (Pope Benedict XVI, 2000, p. 222).*

In *Paradise Lost*, *red* color also has positive connotations. As suggested in the below quote, *celestial rosy red* signifies love:

“To whom the Angel, with a smile that glowed  
*Celestial rosy red*, Love’s proper hue,  
Answered. Let it suffice thee that thou knowest  
Us happy, and without love no happiness”  
(Milton, 1998, p. 136).

Therefore, the quotations from *Paradise Lost* illustrate that color terms combine both with nouns and adjectives: *Red-Sea*, *red lightning*, *red right hand*, *black attendant Death*, *black mist*, *black air*, *black wings*, *black bituminous gurge*, *black tartareous cold infernal dregs*, *white wings*, *black Gehenna*, *black fire*, *blue firmament*, *black clouds*, *blackest grain*, *blackest insurrection*, *fiery red*, *celestial rosy red*, *radiant white* (cf. Appendix). Figure 1 shows a rough sketch of a combinatorial web of colors in *Paradise Lost*:

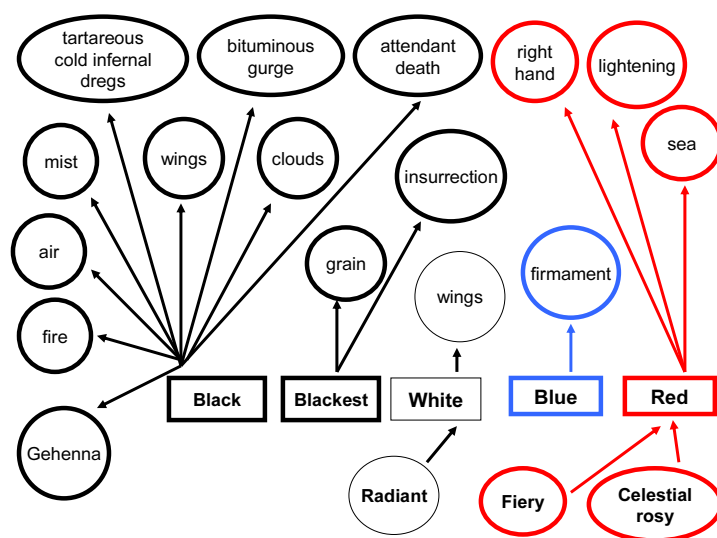


Figure 1. Combinatorial web of colors

These different combinatorial patterns have a considerable impact on the interpretation colors receive.

## Conclusions

The semantic analysis of color terms in the poem led to the following conclusions:

- Color vocabulary is structured into two concepts, namely of *light* and *darkness*. The concept of *light* pertains to God and Goodness, whereas the concept of *darkness* to Satan and wickedness. In *Paradise Lost*, *black* color takes precedence over *red*, *blue* and *white* colors.
- In the poem, *black fire* is disastrous and portrayed as a symbol of hell. It evokes negative connotations as it is associated with rage and spiritual torment. *The black bituminous gurge* refers to the dark abyss, the place where Satan’s angels were imprisoned when they were expelled from heaven. *Black Gehenna* refers to a type of hell. In the epic, *black* color also

connotes *death*. By representing death as *a black attendant*, Milton focuses on vice that death contains. The poet compares death to *a monster*, *Goblin*, *hellish Pest*, *Phantasm* and *the Sin-born Monster*.

- In *Paradise Lost*, God is portrayed with a radiant white light.
- *The blue firmament* refers to heaven, the dwelling place of God, which is characterized as a place of peaceful and harmonious existence.
- In the poem, *celestial rosy red* symbolizes love, whereas *red right hand* evokes associations with violent anger and pertains to the punishing hand of God. *The Red Sea* is a sign of danger and blood.

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Lina Inčiuraitė

## Semantinė spalvų reikšmė Džono Miltono poemoje „Prarastasis rojus“

Santrauka

Spalvų reikšmių tyrimai sulaukė ne tik psichologų ir filosofų, bet ir lingvistų dėmesio. Šis tyrimas taip pat siekia atskleisti semantinę spalvų reikšmę Džono Miltono poemoje „Prarastasis rojus“. Spalvų terminai nėra analizuojami atskirai, bet kartu su kitomis kalbos dalimis, t. y. daiktavardžiais ir būd-

vardžiais. Analizuojant poemos spalvų reikšmes, svarbų vaidmenį vaidina kontekstas. Spalvų spektras nėra labai platus, nes tiriamos spektro (raudona, mėlyna) ir achromatinės (juoda ir balta) spalvos. Tokio pobūdžio analizė reikalauja detalių įvairių disciplinų žinių, todėl tyrime taikomas tarpdisciplininis metodas. Analizuojant spalvų reikšmes, remiamasi literatūros, teologijos ir kognityvinio mokslo duomenimis. Kadangi pati poema yra paremta bibliiniais motyvais, spalvų reikšmių interpretaciją atliekama pasitelkus teologijos mokslo įžvalgas. Skirtingi spalvų terminai, kurių simbolinė reikšmė daugiausia yra religinės kilmės, įgyja skirtingas konotacines reikšmes. Šios reikšmės padeda atskleisti ir paties Dž. Miltono religinių vaizdinių suvokimą. Spalvų žodyną poemoje „Prarastasis rojus“ sudaro *šviesos* ir *tamsos* konceptai. Tyrimas atskleidė, kad *juoda ugnis* yra pražūtinga ir pateikiama kaip pragaro simbolis. *Juodasis vandens sukūrys* yra suvokiamas kaip tamsioji praraja, vieta, kurioje velnio angelai buvo įkalinti. Mirtis peomoje suvokiama kaip *juodoji patarnautoja*. Dievas yra vaizduojamas *spindinčia balta spalva*, o *žydras dangaus skliautas* pateikiamas kaip Dievo buveinė. Poemoje „Prarastasis rojus“ *dangiška rausva spalva* asocijuojasi su meile, o audringi *Raudonosios jūros vandenys* simbolizuoja kraują. Poemoje *raudonoji dešinioji ranka* atspindi nuožmų pyktį ir apibūdina baudžiančią Dievo ranką.

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## APPENDIX

### Color Terms in John Milton's Poem *Paradise Lost*

COLOR	COLOR TERMS IN <i>PARADISE LOST</i>
<b>RED</b>	<p>“Shot after us in storm, o’erblown hath laid The fiery surge that from the precipice Of Heaven received us falling; and the thunder, Winged with <i>red lightning</i> and impetuous rage” (Milton, 1998, p. 7)</p>
	<p>“High over-arched embower; or scattered sedge Afloat, when with fierce winds Orion armed Hath vexed <i>the Red Sea</i> coast, whose waves o’erthrew Busiris and his Memphian chivalry” (Milton, 1998, p. 10)</p>
	<p>“Awaked, should blow them into sevenfold rage, And plunge us in the flames; or from above Should intermitted vengeance arm again His <i>red right hand</i> to plague us?” (Milton, 1998, p. 23)</p>
	<p>“While thus he spake, the angelick squadron bright Turned <i>fiery red</i>, sharpening in mooned horns Their phalanx, and began to hem him round With ported spears, as thick as when a field” (Milton, 1998, p. 75)</p>
	<p>“To whom the Angel, with a smile that glowed <i>Celestial rosy red</i>, Love’s proper hue, Answered. Let it suffice thee that thou knowest Us happy, and without love no happiness” (Milton, 1998, p. 136)</p>
<b>BLUE</b>	<p>“One way the self-same hour? why in the east Darkness ere day’s mid-course, and morning-light More orient in yon western cloud, that draws O’er <i>the blue firmament a radiant white</i>” (Milton, 1998, p. 186)</p>
<b>WHITE</b>	<p>“Plato’s Elysium, leaped into the sea, Cleombrotus; and many more too long, Embryos, and idiots, eremites, and friars <i>White</i>, black, and gray, with all their trumpery” (Milton, 1998, p. 50)</p>
	<p>“Others, on silver lakes and rivers, bathed Their downy breast; the swan with arched neck, Between her <i>white wings</i> mantling proudly, rows Her state with oary feet; yet oft they quit” (Milton, 1998, p. 120)</p>
	<p>“One way the self-same hour? why in the east Darkness ere day’s mid-course, and morning-light More orient in yon western cloud, that draws O’er the blue firmament <i>a radiant white</i>” (Milton, 1998, p. 186)</p>
<b>BLACK</b>	<p>“His temple right against the temple of God On that opprobrious hill, and made his grove The pleasant valley of Hinnom, Tophet thence And <i>black Gehenna</i> called, the type of Hell” (Milton, 1998, p. 12)</p>
	<p>“Infernal thunder, and, for lightning, see <i>Black fire</i> and horror shot with equal rage Among his Angels, and his throne itself Mixed with Tartarean sulphur and strange fire” (Milton, 1998, p. 21)</p>
	<p>“Scout far and wide into the realm of Night, Scorning surprise. Or, could we break our way By force, and at our heels all Hell should rise With <i>blackest insurrection</i> to confound” (Milton, 1998, p. 22–23)</p>



COLOR	COLOR TERMS IN <i>PARADISE LOST</i>
	<p>“Sad Acheron of sorrow, <i>black</i> and deep; Cocytus, named of lamentation loud Heard on the rueful stream; fierce Phlegeton, Whose waves of torrent fire inflame with rage” (Milton, 1998, p. 31)</p>
	<p>“Or substance might be called that shadow seemed, For each seemed either—<i>black</i> it stood as Night, Fierce as ten Furies, terrible as Hell, And shook a dreadful dart: what seemed his head” (Milton, 1998, p. 33)</p>
	<p>“Each cast at th’ other as when two <i>black clouds</i>, With heaven’s artillery fraught, came rattling on Over the Caspian,—then stand front to front Hovering a space, till winds the signal blow” (Milton, 1998, p. 34)</p>
	<p>“Plato’s Elysium, leaped into the sea, Cleombrotus; and many more too long, Embryos, and idiots, eremites, and friars White, <i>black</i>, and gray, with all their trumpery” (Milton, 1998, p. 50)</p>
	<p>“Conception; sulphurous and nitrous foam They found, they mingled, and, with subtle art, Concocted and adusted they reduced To <i>blackest grain</i>, and into store conveyed” (Milton, 1998, p. 103–104)</p>
	<p>“<i>The black tartareous cold infernal dregs</i>, Adverse to life: then founded, then conglobed Like things to like; the rest to several place Disparted, and between spun out the air” (Milton, 1998, p. 116)</p>
	<p>“Thou mayest not; in the day thou eatest, thou diest; Death is the penalty imposed; beware, And govern well thy appetite; lest Sin Surprise thee, and her <i>black attendant Death</i>” (Milton, 1998, p. 122)</p>
	<p>“Like <i>a black mist</i> low-creeping, he held on His midnight-search, where soonest he might find The serpent; him fast-sleeping soon he found In labyrinth of many a round self-rolled” (Milton, 1998, p. 141)</p>
	<p>“With adverse blast upturns them from the south Notus, and Afer <i>black</i> with thunderous clouds From Serralliona; thwart of these, as fierce, Forth rush the Levant and the Ponent winds” (Milton, 1998, p. 174)</p>
	<p>“Thus Adam to himself lamented loud, Through the still night; not now, as ere Man fell, Wholesome, and cool, and mild, but with <i>black air</i> Accompanied; with damps, and dreadful gloom” (Milton, 1998, p. 177)</p>
	<p>“Mean while the south-wind rose, and, with <i>black wings</i> Wide-hovering, all the clouds together drove From under Heaven; the hills to their supply Vapour, and exhalation dusk and moist” (Milton, 1998, p. 196–197)</p>
	<p>“With him or under him to tyrannize Marching from Eden towards the west, shall find The plain, wherein <i>a black bituminous gurge</i> Boils out from under ground, the mouth of Hell” (Milton, 1998, p. 201)</p>